LEARN ONE THING EVERY DAY

JANUARY 15 1920

SERIAL NO. 195

THE MENTOR

THE ART OF THE VATICAN

By
A. A. HOPKINS

DEPARTMENT OF FINE ARTS

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ENTERING THE VATICAN

Every visitor must needs enter the Vatican by one of three entrances; by whichever he may enter he must be dead of soul whose imagination is not fired.

If it is the gate in the little pavilion, as graceful as a classical temple, which admits the unprivileged to the Pope's Garden, the Vatican Library and the Museum of Sculpture, the Sistine Chapel and Raphael's Stanze and Loggia, he will be met by a procession of the gods of Greece, chiseled out of fair white marble in the workshops of two thousand years ago.

If he stops and enters at the Portone di Ferro—the iron gate at the foot of the hill—he is in the oldest part of the palace, whose dark and frowning towers, more in keeping with the fortress of Avignon, rose in the age of the Borgias and della Roveres; the tall, dour Swiss, who guard them, still wear the motley liveries, and, on occasion, the pikemen's armor of the Middle Ages. On either side, as he passes in, rise the Sistine Chapel and the Palace of the Borgias—all of the fifteenth century; and this is the way by which, in the old days of the temporal power and pomp, the Papal cortège issued.

To the stranger in the gates the chief entrance of the Vatican must always be the great Portone di Bronzo—the Bronze Gate, which opens on the stupendous Piazza of St. Peter's—and the temple-like colonnade of Bernini.

Here, too, are the picturesque Swiss, and a vista, more regal if not so ancient or historical.

The Vatican is full of chambers with lofty and romantic names—such as the Hall of the Beatifications, where saints on earth are canonized; the Gallery of Inscriptions; the Christian and Profane Museums; the Hall of the Popes; the Hall of the Madonna; the Hall of the Lives of the Saints; the Hall of the Credo; the Hall of the Sibyls (the last five in the Borgia Apartments)—not one of which but is worth seeing, not one of which but can be seen.

What the Vatican lacks is architectural nobility. When you gaze on the glowing vaults of Raphael's Loggia, the triple tier of arcades which surround the superb Court of Saint Damasus, even when you move in the gorgeous baroque immensity of chambers like the Sala Regia, you feel their majesty. But the Vatican has neither the romantic splendor of Windsor, nor the grandeur of the Louvre. It looks more like a Parliament House than a Palace. Everyone, who lifts his eyes to it, must wish that Nicholas V. (died 1455) had lived to accomplish his gorgeous visions, and had crowned the royal and holy hill with ramparts and towers and soaring white palaces till it rivaled the Palatine groaning under the palaces of the Caesars.

—DOUGLAS SLADEN.

From "How to See the Vatican."

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THE MENTOR · DEPARTMENT OF ART
SERIAL NUMBER 195

THE ART *of the* VATICAN

By A. A. HOPKINS

THE VATICAN GALLERY OF SCULPTURE

MENTOR GRAVURES

HEAD OF APOLLO BELVEDERE · NEW SCULPTURE GALLERY · MADONNA DI FOLIGNO
THE DISPUTÀ · CEILING FRESCO, SISTINE CHAPEL, ALTAR END, AND ENTRANCE END

FROM the lantern of St. Peter's, or from an airplane only, can be gained a coherent view of what is, perhaps, the most remarkable group of buildings ever erected by man. The beauties of the enormous aggregation of structures and their artistic content could not be exhausted in a month, but it is the collections and mural decorations which are the great factors of interest. It is the breadth of taste displayed by the art-loving Popes that has made it a Mecca for all those that care for art and letters. Here, at last, the cup of the student and the amateur, as well as the connoisseur, overflows.

There have been two hundred and fifty-seven Roman Pontiffs from St. Peter until the election of Benedict XIV. in 1914. He became the two hundred and fifty-seventh Pope to occupy the See of Peter. Gregory XI., elected 1370, really began the first group of buildings and, incidentally, he was the two hundredth Pope; so the Vatican has housed fifty-seven Popes until the present day; but the main constructions occurred during the

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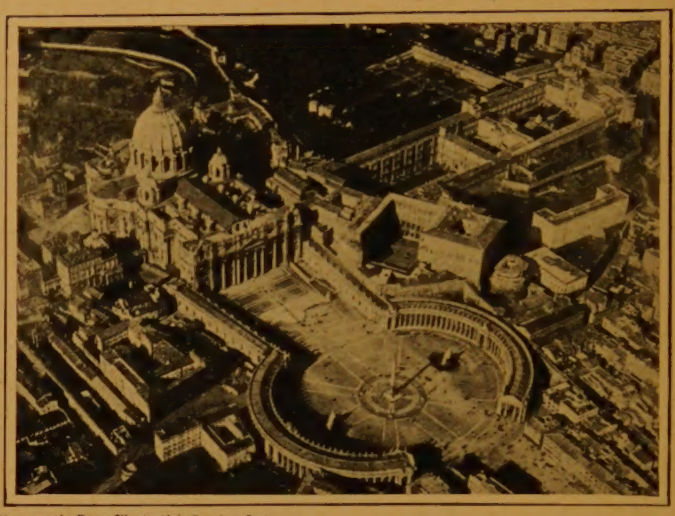
Pontificate of twenty-six of them, and practically all during that of thirty-two.

The point of view of these men who were usually old when elevated to supreme rank in the church was that their palace should afford scope for ecclesiastical ceremonies on a vast scale, and also afford a worthy place where sovereigns, or their representatives, would find ample accommodations and entertainment. The Renaissance was just beginning to open the way to intellectual and artistic pleasures of a high order; so the Popes, nearly all men of culture, or at least men that affected culture, were greedy to secure the choicest examples of chisel and brush, and bid fabulous sums in the artistic world of Italy. Therefore, it is little wonder that a Raphael (raf'-ay-el) and a Michelangelo (mee-kel-ahn'-zhel-o) gave their best efforts to the production of the most gorgeous mural paintings the world has ever seen.



Photograph Press Illustrating Service, Inc.

ST. PETER'S AND THE VATICAN PALACE
As seen from an airplane

The hollow of Janiculum hill was, in Roman times, an unhealthy locality in which many unlucky persons became victims of the Emperors, both for political reasons and for religious fanaticism. The locality is a precious one in Christian history; for A. D. 90 Anacletus, Bishop of Rome, who was ordained by St. Peter, built the first church, which in time gave place to the magnificent basilica, the greatest religious edifice in the world. Directly adjoining St. Peter's, and in intimate connection with it, is the Vatican—the superb palace of the Popes since 1377. The Vatican bears the same relation to the great church that the rectory does to any Roman Catholic church, as they usually adjoin and are connected so that the clergy can pass from their house to the sanctuary without going outdoors. While the Vatican is, indeed, the residence of the Pope, yet the possessor of this most wonderful house in the world really occupies only twenty-two rooms, or about the number in an expensive apartment in New York.

The visitor is struck by the cleanliness, the order, the good repair, and the kindliness and courtesy displayed to visitors and students. The business transacted is enormous, and the ugly and forbidding exterior conceals the activity of several thousand persons. Far-reaching administrations are conducted with great outward calm. Occasionally the visitor gets a

glimpse of a papal servant in gorgeous uniform, or a detachment of the noble or Swiss guards. It is not within the scope of this article on the Vatican to dwell upon the edifice from an historical point of view, therefore we will omit any reference to the Popes who aided in its construction, and will begin directly with its most interesting feature.

THE UPPER LOGGIE OF THE VATICAN
Its thirteen arcades were painted by pupils of Raphael, and comprise what is known as "Raphael's Bible." Fifty-two frescoes depict Old and New Testament characters

The Sistine Chapel

The Sistine Chapel is famous alike for its decorations and the elaborate ceremonies which are held there, including the solemn Papal Conclaves, in which the Cardinals—the Princes of the Church—meet in the strictest seclusion, far away from any outward and worldly pressure and influence. Each Cardinal sits on a throne, under a canopy; for, theoretically, any of them may be elected to the See, or Seat, of Peter, although the balloting is generally restricted to a few favorites. The futile ballots are burned in a chimney, the smoke of which is easily discernible to the waiting populace in front of St. Peter's. At last the decision is final, and the cultivated voices of the venerable churchmen rise in the refrain "*Tu est Petrus*" (Thou art Peter). The canopies of all save one are removed, and the new Pope in his vestments leaves the Chapel of his election to give the waiting people his blessing. Splendid ceremonies indeed, to take place in the world's great treasure house of art.

GALLERY OF MAPS
Vatican Museum

The Sistine Chapel is an oblong hall 133 feet long, and 43 feet wide, with a gallery running around three of the sides and lighted by six windows on each side. The lower parts are painted in imitation of drapery, and here were hung the famous tapestries of Raphael, while above,

on the vast and faded walls are the masterpieces of the older men—the proclamation of the Old and New Covenants—the Old Testament and the New. These frescoes were painted by the great artists of the fifteenth century—Perugino (pay-ru-zhee′-no), Pinturicchio (peen-tu-reek-kee′-o), Botticelli (bot-tee-chel′-lee), Piero di Cosimo (pee-ay′-ro dee ko-see′-mo), Cosimo Rosselli (ro-sel′-lee), Luca Signorelli (loo-cah seen-yo-rel′-lee), and Bartolommeo della Gatta, and, lastly, Domenico Ghirlandajo (geer-lahn-dah′-yo) and Fra Diamante (frah dee-ah-mahn′-tay). Three frescoes by Perugino were destroyed when Michelangelo painted the "Last Judgment." The "Resurrection" by Ghirlandajo, was destroyed while Gregory XIII. was celebrating Mass on Christmas Day, 1562, when the architrave fell, killing two of the Swiss Guards. The Chapel was finished in 1483, and it remained unaltered until Pope Julius II. (elected in 1503) gave the most stupendous commission of all time when he commanded the great Florentine, Michelangelo, to paint the vault and the connecting wall-veil. He protested that he was not a painter, but a sculptor; but the masterful churchman prevailed, and the great master of all arts agreed to fill out the staring spaces with the frescoes which has gripped the visitors of centuries with a feeling that no other work of art has ever caused.

RAPHAEL'S "DISPUTÀ"

Hall of the Papal Briefs

"The most beautiful representation of the Christian world in existence. It derives its name from an impression that it represents a dispute upon the Sacrament."—*Hare.*

Bramante built what we would call an "under-slung" scaffolding supported by ropes coming through the ceiling. Michelangelo could not see how the scaffolding could be removed and the holes patched up, so he built his own scaffold, like the deck of a ship, and upon it placed movable towers and scaffolds which enabled him to reach and paint any part of the surface and retire at will. He arrived in Rome, April 15, 1508, and by the 10th of May the rough plastering was begun. The last coat was laid with Roman lime and fine marble dust, only as much as the artist required being laid dry; for "fresco" means to paint on wet plaster. Cartoons had to be prepared for the entire artistic scheme, and later discoveries show how accurately the framework was designed to

THE LIBERATION OF ST. PETER

By Raphael

This master-work, which "purports to counterfeit the night," is dated 1514. Vasari and other great authorities agree that it is "the most extraordinary and most beautiful painting of its kind."

the most minute measurements. The "pounce" or powder marks made on the plaster when the designs were transferred can still be traced, and we even have one of the nails left in by accident. At first Michelangelo intended to have assistants as was the custom of the time; but those he engaged did not match up with his ideas and he finally painted the enormous surface himself. He probably did not grind his own colors, or trace the cartoons, or fill in the architectural portions; but, when it came to painting, his hand and his hand alone wielded the brush, very much to our everlasting gratitude.

Michelangelo began the actual painting in 1508, and on August 15, 1511, the finished portion was uncovered for the admiration of all Rome, including his great rival Raphael. On October 31, 1512, his masterpiece was completed.

Two of the monographs of this issue of The Mentor are given up to this great work, so that the scenes, figures and groups can be studied in fair-sized reproductions. The "Last Judgment," the production of Michelangelo's old age, is illustrated in The Mentor, Number 61, and is admirably described by the late Kenyon Cox. The same

JURISPRUDENCE

By Raphael

Pronounced "one of the finest compositions in the world"

issue contains reproductions of the "Creation of Adam," "Jeremiah" and the "Libyan Sibyl" and other figures created by the Master.

Raphael's Stanze

The Vatican is most fortunate in possessing practically under one roof the two most famous decorated rooms in the world—the Sistine Chapel, with its vault of overwhelming grandeur, and the Camera della Segnatura (sayn-ya-tu'-rah), or Hall of the Papal Briefs, which marks the highest expression of the art of painting. After centuries of controversy the pictorial intention of the Camera della Segnatura has been found to carry out the arrangement for the decoration of a library under the heads of Theology, Philosophy, Jurisprudence and Poetry, symbolized in the wall paintings and the medallions of the ceiling. There is a fine mosaic pavement and the lower walls were once covered with elaborate wooden mosaics, so that all arts contributed to this magnificent room. The "Disputà" (dees'-putah) is the subject of one of the monographs of this number. Immediately facing the "Disputà" is the "School of Athens," most beautiful in conception and execution. The name of this fresco is relatively modern, and it is really an exposition of Greek philosophy. The huge vaulted building in which the reunion of Greek philosophers is taking place is superb and worthily holds the distinguished assembly. The fresco contains many portraits, including that of Raphael himself.

LAOCOON

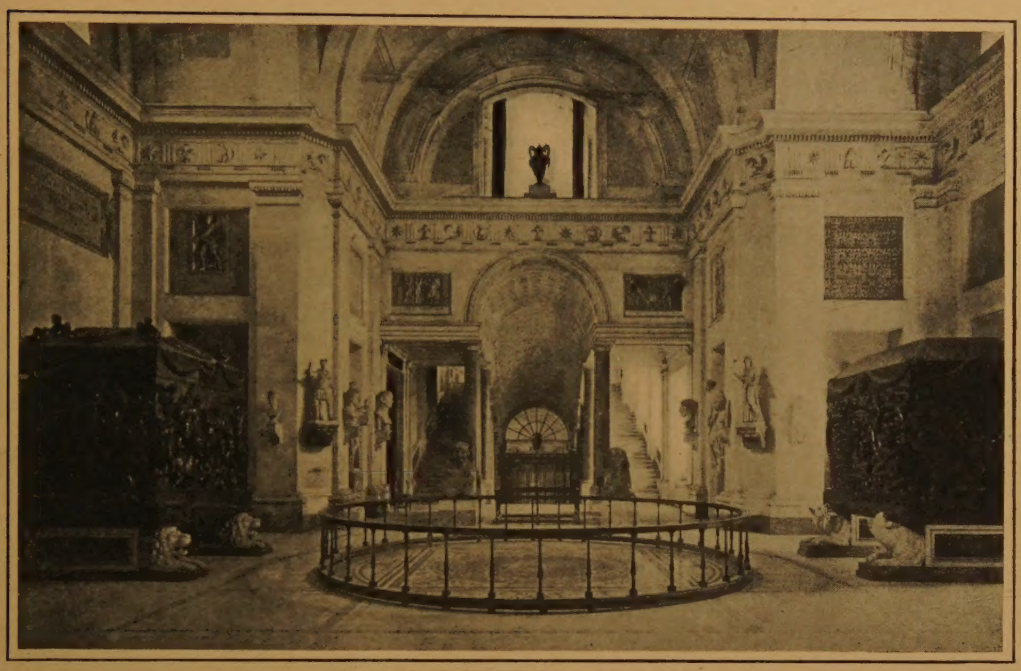
A renowned antique group in the Vatican, which portrays Laocoon, a priest of Troy, and his two sons, entwined and bitten to death by serpents, as punishment for his having offended the god Apollo. Pliny says the whole group was formed out of a single block of marble

CEILING FRESCOES

By Raphael

In the *Stanze*, or Apartments, of the Vatican

The "Parnassus" is less monumentally grand than the two larger frescoes of the "Disputà" and the "School of Athens," and is less skilful in construction, the standing figure of the Muses being weak. The admirable lunette (semi-circular panel) of "Jurisprudence" fills the fourth wall, or rather the upper part of it. The figures are "Prudence," "Temperance"



THE HALL OF THE GREEK CROSS
In the Vatican

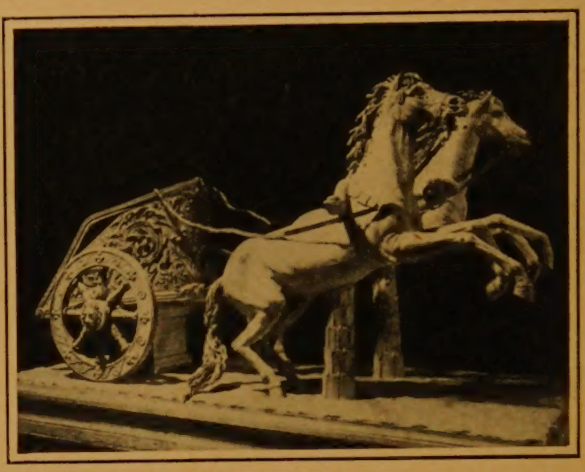
and "Fortitude," and the whole composition has been called a sermon in artistic combination, an inspiration to mural painters for four centuries. The vault has beautiful medallions of "Poetry," "Theology," "Justice" and "Science," with other and less important frescoes in the angles of the vault.

From the Camera della Segnatura, which was painted first, we proceed to the other rooms of the group. The Stanza d'Eliodoro (Apartment of Heliodorus) was painted next (1511-1514) and contains frescoes showing the "Flight of Attila," the "Miracle of Bolsena," the "Expulsion of Heliodorus from the Temple," and the "Deliverance of St. Peter from Prison." The "Mass of Bolsena" and "St. Peter in Prison" show a wonderful mastery over physical conditions of the room and would have made a reputation for Raphael even if he had left no other works.

The Stanza dell'Incendio (or of the Fire) was painted in 1517, largely with the help of pupils. The frescoes are: "Coronation of Charlemagne," "Fire in the Borgo" (the old quarter near St. Peter's), the "Battle of Ostia," and "Leo III. taking Oath before

FATHER NILE
Vatican Museum

Charlemagne." The "Fire in the Borgo" is the only fresco which can be referred to in the present article. It contains some remarkably modeled figures; but many of them are out of proportion. The Sala di Costantino was painted by pupils of Raphael 1520-1524, and does not call for special attention.



THE BIGA

This white marble Roman chariot long served as an episcopal throne. Only the body of the chariot and part of the right-hand horse are ancient sculpture

Raphael's Loggie

It is only a step from the Stanze (Apartments) with their wonderful frescoes to the Loggie (open galleries, or arcades), painted in 1517-1519. There are thirteen arcades, vaulted in cupola. Each arcade has four frescoes, consequently there are fifty-two subjects in all, forty-eight from the Old Testament. The series is often called "Raphael's Bible"; but his connection with them is rather problematical, although he, undoubtedly, laid out the general artistic scheme. Leaving aside the eternal question of determining the identity of the painters, we find a gay, splendid and characteristic performance of the Renaissance. The decorations are tied together with arabesques and other aids to the painter. Their use is frankly an adaptation from the wall paintings of antiquity, hence the name "grotesques" ("*grottesche*" from grotte, or excavation) applied to this type of decoration. They have, indeed, been a well of inspiration for four hundred years for all painters.

APOLLO BELVEDERE

Found in the sixteenth century on a farm near Grotta Ferrata, and purchased by Pope Julius II. for the Belvedere Palace. Canova, the celebrated sculptor, believed this to be a Roman first century copy of an original work modeled by a Greek artist

MADONNA IN GLORY WITH SAINTS
By Titian

Raphael's Tapestries

The Galleria degli Arazzi (Gallery of the Tapestries) occupies one of the long

corridors which Bramante built to link together the Belvedere, or garden palace, and the Vatican proper. The tapestries were excuted in Brussels, and not Arras, France, as is frequently stated, from cartoons drawn in 1515 and 1516 by Raphael himself. Seven of the cartoons were purchased by Charles I. of England, and after being in Hampton Court Palace now repose in the South Kensington Museum, London. The tapestries must have been very beautiful in their day; but they have suffered many misfortunes, as, for example, when they were carried off during the plundering of Rome in 1527, and when they fell into the hands of the French in 1798. It is the cartoon, and not, alas, the faded tapestry itself that shows the hand of the master. The entire series was finished in 1520. The subjects are "The Acts of the Apostles." The borders are very beautiful and contain many pictures in themselves. The other tapestries in the Gallery are of a later period and are of inferior artistic merit.

LAST COMMUNION OF ST. JEROME
By Domenichino
"The acknowledged masterpiece of the artist," says Hare—"the one first-rate work of a second-rate master."

The Vatican Picture Gallery

The Pinacoteca, or Picture Gallery of the Vatican, originally consisted of a small number of works, the nucleus being the pictures which were seized by the French in Italian churches and galleries and restored in 1815. Pius IX. and Pius X., in very recent times, vastly augmented the collection and caused it to be removed to the old hothouse and carriage house, where the pictures were admirably shown. The collection originally numbered fifty-five pictures; but fifty-six more were brought from the Lateran, a 16th-century palace in the eastern part of Rome, and one hundred and eighty-one from the Vatican Library. The new galleries were formally opened in 1909, and occupy seven rooms. Among the most important pictures is Raphael's "Madonna di Foligno" (fo-leen-yo), named for the Italian city where it reposed for many years. His "Transfiguration," which we also illustrate, is shown in its

THE MARRIAGE OF ST. CATHERINE
By Murillo

THE TRANSFIGURATION

A detail from the world-famous canvas by Raphael. We are told that it was not yet completed when the painter passed away; it hung over his death-bed as he lay in state, and was carried in his funeral procession

entirety in The Mentor, Number 114, as well as Domenichino's (do-men-ee-kee'-no) "Last Communion of St. Jerome," Titian's (tish'-an) "Virgin of San Nicoló de Frari," and Murillo's (mew-reel-yo) "Marriage of St. Catherine." Of the works enumerated two have been ranked among the ten masterpieces of the world, though we dislike such an artificial classification. These are the "Transfiguration" and the "Last Communion of St. Jerome." Only the upper portion of the former picture is attributed to Raphael. This was his last work and was on his easel when he died. Criticism is usually made that it is divided into two separate portions; but in reality it consists of two cleverly united portions. This picture is not Raphael's masterpiece, and is more than equaled by a number of his other works. Only Raphael, however, could have designed the picture, which is full of beauty as well as of faults. It does not hold us like a dozen of the painter's other works, and no picture is fuller of contradictions than this last work of the immortal assimilator who laid the whole world under contribution and made it his own.

The "Last Communion of St. Jerome," by Domenichino, enjoyed a large vogue in the last century; but modern taste, as well as modern criticism, has relegated it to its proper place among the later works of the later men. The artistic sun had set, and the product of the followers of Raphael, while creditable, were of much less importance. It is a beautiful picture, if not a great one, and here modern criticism rests its case. The "Marriage of St. Catherine," by Murillo, is a charming example of this master, and is a pleasing composition. One room is devoted to the productions of the Venetian masters, and the best example is by far the altar piece which Titian painted for the Church of the Frari, in Venice. It is usually known as the "Madonna With Six Saints." Unfortunately, the top of this picture has been brutally cut down to fit another space. The visitor will leave the picture gallery with regret.

THE MIRACULOUS DRAFT OF FISHES

One of ten Brussels tapestries executed for the Sistine Chapel in 1515-16 after designs by Raphael

Sculpture Galleries

The original gallery of sculpture of the Vatican was established in the old summerhouse of Innocent VIII., a fair walk from the Papal quarters, and now we pass through almost endless corridors filled with choicest works of art, many of them

copies, it is true, but often, perhaps, copies of lost originals. The rooms and galleries are magnificent and show the whole world how sculpture should be displayed. Here may be found the "Apollo Belvedere," the "Laocoon" (see Mentor Number 12), the world-famed "Torso of the Belvedere," the "Mercury of the Belvedere," the "Meleager," the "Athlete," the "Discus Thrower," "Father Nile," (see Mentor Number 12), the "Sleeping Ariadne," and a host of others. The portrait busts and statues are almost innumerable, and are the finest the art world affords. The "Biga," or Roman two-wheeled chariot of marble, is also illustrated. The works of sculpture are beautifully classified. The sculpture gallery will always remain a vast show place where the original and the replica intermingle; but it is, for all that, one of the most remarkable collections ever gathered together by the hand of man.

The Minor Collections and Library

These collections would not be called "minor" if we had not been studying the great masterpieces of painting—both frescoes and easel paintings, and the great sculptures of antiquity. There is, in addition, a wonderful Egyptian Museum, an Etruscan Museum, a Museum of Christian Antiquities, a Collection of Ancient Brick Stamps, and a notable exhibition in the Papal Museum of Mosaics.

THE SISTINE CHAPEL
Vatican, Rome. Looking toward the altar

The Library of the Vatican is most imposing, and is open to all students. It is roughly divided into the "Archives" and the Library proper. The printed volumes number over a quarter of a million, and there are over 34,000 manuscripts. The rooms are beautifully decorated and afford a haven of research for students of all lands.

The Borgia Apartments

The Borgia (bor'-zhah) apartments lie directly below the Stanze of Raphael, and were the private quarters of Alexander VI., who was elected to the papal chair in the year 1492. They were allowed to fall into great neglect and were shown to very few until they were restored in 1897–1899 at the instigation of Leo XIII. These beautiful apartments, which now rank among the choicest possessions of the Vatican, were decorated by Pinturicchio and his school.

Such are, in brief, the art treasures of the Vatican, perhaps the most splendid in the world.

SUPPLEMENTARY READING

HOW TO SEE THE VATICAN - - - - - - - *By Douglas Sladen*
THE ART OF THE VATICAN - - - - - - - *By Mary Knight Potter*
THE FRESCOES IN THE SISTINE CHAPEL - - - *By Evelyn March Philips*
WALKS IN ROME* - - - - - - - - - *By Augustus J. C. Hare*
LIVES OF SEVENTY OF THE MOST EMINENT PAINTERS, SCULPTORS AND ARCHITECTS
By Giorgio Vasari. Edited and annotated in the light of recent discoveries by E. H. and E. W. Blashfield and A. A. Hopkins. 4 volumes.

* Out of print, but may be found in libraries.

** Information concerning the above books may be had on application to the Editor of The Mentor.

THE OPEN LETTER

The Vatican is a superb palace, one of the largest in the world, containing the dwelling apartments and garden of the Pope, and including in its vast assembly of buildings the Sistine Chapel, various museums, a library filled with priceless old books and manuscripts, and galleries of classic paintings and sculpture unexcelled anywhere in value and historic interest. The Vatican stands adjoining St. Peter's, and it covers an area of thirteen and a half acres, of which about six are taken up by twenty courts. It is usually credited with from 7,000 to 11,000 rooms and 200 staircases. This is a mere fable, however, and 4,422 rooms seems more plausible; but no authority will vouch even for that number. The buildings are 1,151 feet long and 767 feet wide. They contain halls, chapels, salons and apartments given over to Art, Antiquities, Literary and Religious Collections, and State and Papal affairs.

HEAD OF THE DELPHIC SIBYL
By Michelangelo
A detail of the ceiling of the Sistine Chapel, Vatican

★ ★ ★

The Vatican was originally a very simple dwelling house erected by Symmachus, who was Pope from 498 to 514 A. D. In the Middle Ages the home of the Pope had been at the Lateran Palace in the eastern part of Rome. That palace was named after the Roman family Lateranus to which, until Nero's time, it belonged. He put the owner of it to death and took it for himself. Later on, the palace was given by the Emperor Constantine to the Bishop of Rome. The district of Rome in which St. Peter's was built, and where the Pope Symmachus set the Papal residence, has a tragic Christian history. This district was known in early times as the *Ager Vaticanus*, deriving its name, according to the historian, Niebuhr, from a vanished Etruscan town, "Vaticum." We learn from ancient chronicles that this was the site of Nero's circus, where he had chariot races and inflicted frightful tortures on Christians—also that St. Peter was executed there. On the very ground where the early Christians paid the full price for their faith the Church of St. Peter and the Vatican arose. The blood of the martyrs made fertile the Pagan soil for Civilization, Religion, History, Art, and Literature.

★ ★ ★

Now let us follow the story of the Vatican. Symmachus built his plain dwelling place close by the old church of St. Peter. It was enlarged later by other Popes, and, when the Lateran was burned down in 1308, Pope Gregory XI. made his home in the Vatican. It was Pope Nicholas V., however, who determined, in 1450, to make the Vatican a great palace. He was devoted to learning and art, and, when he died in 1455, he had completed or planned much that makes the Vatican of today. Alexander VI. added the so-called *Torre Borgia*. The Sistine Chapel was constructed during the years 1473–81, deriving its name from its builder, Pope Sixtus IV. Innocent VIII. added the Belvedere, or, in plainer terms, "garden house" in the years 1486–92. It is because of the location of the classic statue of Apollo in this part of the Vatican that it is known as the "Apollo Belvedere." Galleries, halls, chapels, and courts were added in the course of time, until the Vatican finally assumed its present astounding proportions. As it stands now, the treasures of the Vatican in art, literature, and history would profitably engage the life of a student for three-score years and ten.

W. D. Moffat
EDITOR

ONE

THE Apollo Kallinikos of the Vatican Sculpture Gallery, called the "Apollo Belvedere" from its present location, is a copy of a bronze original which was found about four hundred years ago. In the last century it was far more highly esteemed than at present, and the many excellencies which the statue was formerly thought to possess cannot stand comparison with the finest examples of Greek sculpture, so that the enthusiasm of the early writers must be received with reserve. As a Graeco-Roman work the statue is of conspicuous merit. It is undoubtedly a Roman copy of a statue of the third century B.C. It has been attributed with more or less reason to Leocheras.

The figure is nude with the exception of the garment thrown over the shoulder and over the left arm. The slender figure seems to be moving with a light springy step and is so modern in treatment that it is almost dandified and elegant, a pose that appealed greatly to the critics of the last century. The left wrist rests on the stump of a tree up which a serpent is crawling. The left arm is extended and was supposed to hold some object now forgotten. This has given rise to many surmises, perhaps the best being that it held a bow after just letting an arrow fly against a foe. This was the usual Greek conception of Apollo and seems reasonable, but the controversy is not a very profitable one.

That the original was bronze is shown by the hair and the garment which, while altogether correct in bronze, is not suitable in marble. The left hand and the right forearm and hand are restored, also parts of the leg, tree and drapery. There is something theatrical about the smiling lips, and the eyeballs are very prominent. The modeling of the figure is almost too refined. If there were not other statues to correct the impression we would be inclined to think that the Greeks had sacrificed for truth to nature and expression of character mere grace and beauty. Yet with all its faults, and while there are finer statues in the world still, one may wonder where a piece of sculpture of more fascination can be found. It was discovered at Grotta Ferrate, a short distance from Rome.

In mythology Apollo was the son of Jupiter and brother of Diana. He was the god of poetry and song, and was also the god of the sun and protector and founder of towns. His special powers were to help, protect and punish. On the whole he is one of the most charming figures in the circle of the gods of the pagan Heaven.

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IN THE VATICAN GALLERY, ROME

HEAD OF APOLLO BELVEDERE

TWO

THINK of a sculpture gallery 930 feet long, filled with 700 specimens, only 15 of which are of importance, and, in the center of it, a cross gallery 260 feet long, filled with 120 masterpieces! This is what we have in the Vatican. The beautiful gallery we show is the "Braccio Nuova," or "New Gallery," built in 1817, by Raphael Stern, for Pius VII. It is a noble hall, well lighted from the roof, which is supported by columns of the most exquisite marble. In the center are two semi-circles which break up the monotony of the long lines, and afford on one side a beautiful view of the Vatican Gardens. The statues are mostly placed in niches, while the busts stand on half columns of red Oriental granite. The frieze is composed of bas-reliefs. The floor consists largely of ancient mosaics. Many of the pieces of sculpture are referred to by classical authors. In addition to the many historical busts and statues the Gallery contains the colossal group usually called "Father Nile," which is shown elsewhere in this number, and which is also published as a gravure picture in Mentor No. 12, "Statues with a Story."

The finest portrait statue is, perhaps, that of Augustus, which was found in 1863 in the villa of Livia. Among the other statues are a beautiful replica of the Faun of Praxiteles (prax-it-tel-leez), a statue of Demosthenes (de-mos'-the-neez), and many others too numerous to name in detail. This gallery is, indeed, one of the gems of the great storehouse of art — and a section of the Vatican collection much frequented by students and lovers of art.

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THE BRACCIO NUOVA, OR NEW GALLERY OF THE VATICAN SCULPTURE GALLERY, ROME

THREE

THIS great picture, by Raphael, was ordered in 1511 by Sigismondo Conti as a votive offering for escape from death by the fall of a meteor. It was taken to Paris in 1795 and was returned to the Vatican in 1815. The Virgin with the Christ Child is seated on a cloud. Cherubim surmount the circle which throws the form of the Virgin into bold relief. In the foreground is a strongly characterized portrait of Sigismondo Conti, who was a friend of Raphael. Behind him is St. Jerome, and on the other side are St. Francis and St. John the Baptist. A cherub of fascinating face and figure holds a scroll, while behind is a beautiful landscape showing the hill town of Foligno and the palace of the Conti being struck by a meteor; above is a rainbow. The color is as beautiful as the composition. It is, of course, comparatively easy to criticise a work of this kind; but it would hardly pay the casual visitor to look for defects, the ensemble is so charming. Some critics consider that the Virgin is not spiritual enough and is simply a gracious lady, rather than the Mother of Christ. The contortions of the Infant Saviour have also come in for attention. The arm of St. John the Baptist could be improved upon. It should be remembered that this picture was originally painted on a wooden panel which in time became so injured that while in Paris it was transferred to canvas. This resulted in considerable damage; but the picture that remains to us is most charming and really should be seen with its own coloring to be properly appreciated.

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IN THE VATICAN GALLERY, ROME

MADONNA DI FOLIGNO, BY RAPHAEL

FOUR

THE "Disputà" dates from 1509 and was the first fresco Raphael painted in the Vatican. The name "Disputà" might be freely translated into "Dispute Concerning the Blessed Sacrament." This is really a misnomer as there could be no dispute at this time concerning such a thoroughly implanted dogma of the church, so we should rather regard it in the light of an elucidation, or discussion of the Sacrament and, in brief, it typifies Theology. It is a magnificent composition suggesting the mosaics in the apse of a cathedral. It is monumental and never could be repeated by anyone. Raphael seems to have said to himself: "I will build as severely as a Byzantine but with human figures only, and will make a semi-dome of my Heaven which shall curve as grandly as an apsis."

The new church of St. Peter's had just been begun, and in the midst of the colossal marble blocks Raphael places the earthly figures of his "Disputà." The composition really consists of two cleverly united parts. Heaven is shown with the three persons of the Trinity. A dignified and bearded God the Father is invoking a blessing; below is Christ between the Virgin and St. John the Baptist, and still lower is a luminous disk which typifies the mysterious Holy Ghost, whom even a worldling like Raphael would not portray. Four cherubim support the Holy Gospels, while seated on the clouds are Saints and Prophets; Angels fill the upper part of the composition.

On earth the central feature of interest is the altar covered with a blue cloth and supporting an ostensorium which holds the scintillating Host for the adoration of the groups. Many portraits were introduced including Raphael and Bramante. The painter even shows Savonarola among the "Defenders of the Faith," although the great Florentine preacher had been burned only eleven years before. It is not likely that Raphael bothered very much over the thought of ecclesiastical censure, for Savonarola was burned by a Borgia and Pope Julius hated the whole Borgia family. With the "School of Athens" the "Disputà" must always take front rank with the great paintings of the world.

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THE VATICAN, ROME

RAPHAEL'S FRESCO, "DISPUTÀ" (THE DISPUTE)

THE ART OF THE VATICAN

Michelangelo's Vault of the Sistine

FIVE

THE Sistine Chapel is 133 feet long, 43 feet wide and 68 feet to the barrel vault. Notwithstanding the wall frescoes of the early painters, the great square chamber must have looked very unprepossessing in those May days of 1508 when Michelangelo watched the rough coat of plaster going up on the irregular surface of the vault, for the chapel had not been very well built; but in the space of a few months it was the talk of Rome, the talk of Italy, and the talk of the world. It has proved a great loadstone which has attracted millions to the Eternal City. Mr. Ruskin truly says: "The three treasure houses of art are the Arena Chapel of Padua, the Sistine Chapel, the Scuola of San Rocco in Venice." It requires a highly cultivated taste to appreciate the English critic's first and last choice, but everyone can understand and appreciate the Sistine, and perhaps this was what Michelangelo was striving for.

The two admirable monograph illustrations presented herewith almost make a description unnecessary. The superficial area of the vaulting is 10,000 square feet and there are 343 figures, 220 of which are important, and many colossal. On the top of the vaulting are nine rectangles containing subjects relating to the Creation and the Old Testament. These subjects are surrounded by a painted simulated cornice, and are separated from each other by painted ribs, simulating masonry. At the four corners of each smaller rectangle are seated four figures of naked young men. There are twenty of these used, each pair holding ribbons which support medallions containing small figure subjects. In each pendentive is a seated Sibyl or Prophet, some of them being eighteen feet high, and they are among the most stupendous creations of the great sculptor and painter. The other features will be understood by reference to the gravures.

The intellectual conception and physical achievement, both the product of one man's mind, is prodigious. The architecture rests on nothing, and in the hands of a less great master we might have had a dismal failure instead of an astonishing success. The ensemble, faded as it is today, is so magnificent that the vault of the Sistine is Italy's crowning glory.

NOTE:—The two sections of the ceiling fresco of the Sistine Chapel reproduced herewith can be joined together in framing to show the whole composition

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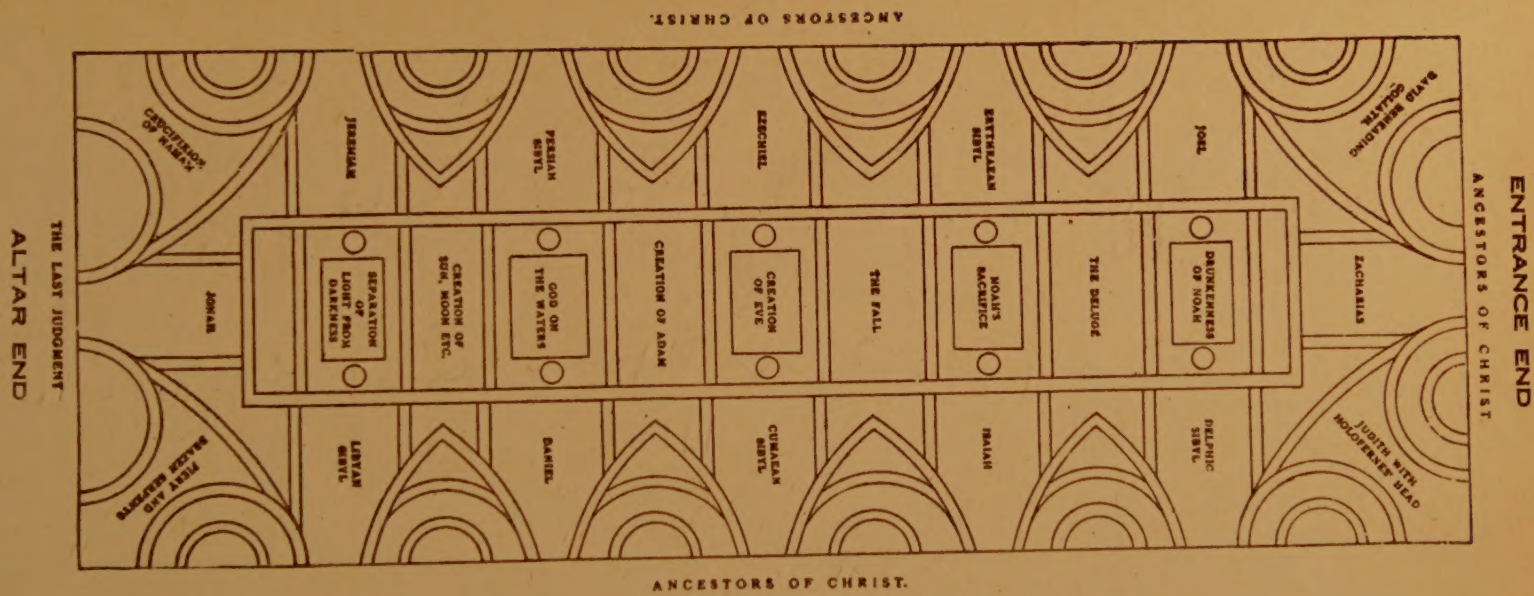
IN THE VATICAN, ROME

CEILING FRESCO, SISTINE CHAPEL. ENTRANCE END—BY MICHELANGELO

IN THE VATICAN, ROME

CEILNG FRESCO, SISTINE CHAPEL. ALTAR END —— BY MICHELANGELO



ANCESTORS OF CHRIST.

SUBJECTS OF THE LUNETTES

ALTAR

AMINADAB
SALMON, BOOZ, OBETH
ROBOAM, ABIAS
OZIAS, JOATHAM, ACHAZ
ZOROBABEL, ABIUD, ELIOCHUM
ACHIM, ALIUD

NASSON
JESSE, DAVID, SOLOMON
ASA, JOSOPHAT, JORAM
EZECHIAS, MANASSES, AMON
JOSIAH, ZECHONIAS, SALATHIEL
AZOR, SADOCH

ENTRANCE

JACOB, JOSEPH

ELEAZOR, MATHAN

Apollo Belvedere

Lines from "Childe Harold," by Lord Byron

Or view the Lord of the unerring bow,
The God of life, and poesy, and light—
The Sun in humble limbs array'd, and brow
All radiant from his triumph in the fight;
The shaft hath just been shot—the arrow bright
With an immortal's vengeance; in his eye
And nostril beautiful disdain, and might,
And majesty flash their full lightnings by,
Developing in that one glance the Deity.

Lines to the Apollo

By Henry Hart Milman

Bright kindling with a conqueror's stern delight,
His keen eye tracks the arrow's fateful flight;
Burns his indignant cheek with vengeful fire,
And his lip quivers with insulting ire:
Firm fix'd his tread, yet light, as when on high
He walks th' impalpable and pathless sky:
The rich luxuriance of his hair, confined,
In graceful ringlets, wantons on the wind,
That lifts in sport his mantle's drooping fold,
Proud to display that form of faultless mould.
Mighty Ephesian! with an eagle's flight
Thy proud soul mounted through the fields of light,
View'd the bright conclave of Heaven's blest abode,
And the cold marble leapt to life a god:
Contagious awe through breathless myriads ran,
And nations bow'd before the work of man.

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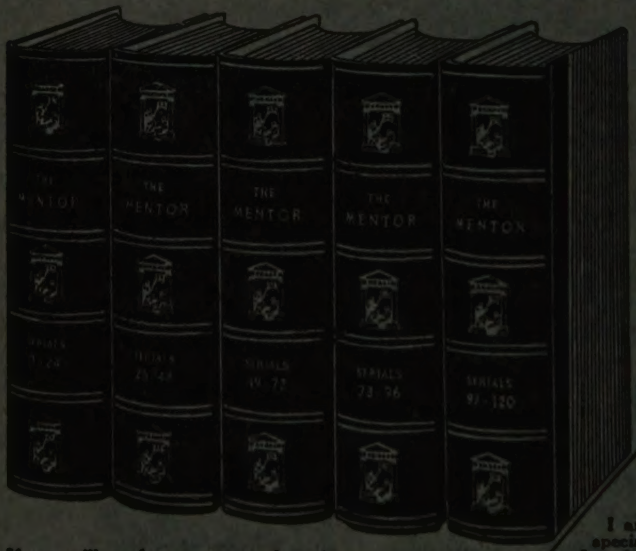

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